

The Filson

A publication of The Filson Historical Society, a privately-supported historical society dedicated to preserving the history of Kentucky and the Ohio Valley Region.



Recent Acquisitions	Browsing in our Archives	Filson Interns	Holiday Gift Membership	The Gertrude Polk Brown Lecture Series	The Eleanor Bingham Miller Photograph Collection	Photo Biennial	2021 Donor Challenge	Exhibit Updates	Volunteer Spotlight	The Filsonians
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FROM THE PRESIDENT

Dear Filsonians,

I'd initially written this letter two weeks ago in expectation that we would be totally reopened, subject to all CDC guidelines (posted and regularly updated on our website), on September 1. We are living in uncertain times. One hundred years from now, hopefully, Pandemic historians will credit us with doing our utmost and highest to remain safely open to our public and to continue our phenomenal work. We are still gearing up for the official reopening on September 1. The next several months will be exciting, whether you are here live (fully vaccinated or with proof of a negative Covid-19 test), with masks and social distancing observed, or participating virtually. Reservations are now suggested for all in-person visits.

The spectacular *Women at Work* exhibit will be in the Bingham Gallery beginning on September 1. On October 15, another new exhibition will open in the Nash Gallery: *A Child's World*—wonderful portraits and other fascinating materials pertaining to children from the Filson's vast collection.

The Sporting Clay Classic is almost sold out. It is set for Friday, October 29. Already, we can tell that it is going to be highly successful, and we are grateful to our sponsors and to Louise Nash Gardner for her leadership.

On October 22–23, Dr. Patrick Lewis will present the Filson's Biannual Academic Conference virtually. This year's topic is "1946 Reconsidered: The Ohio Valley in the Post-World War II Era." Our next Gertrude Polk Brown lecture will be presented virtually on Thursday, November 4 at 6 pm by the distinguished Lincoln Scholar, James Oakes, on his recent book, *The Crooked Path to Abolition: Abraham Lincoln and the Antislavery Constitution*.

Get ready for the switch we will be doing on ticketing for our events. We are moving to a new platform, Agile Ticketing Solutions. I think you will find it user-friendly!

Sign up and come visit...safely!

Sincerely,



Richard H.C. Clay

President/CEO, The Filson Historical Society

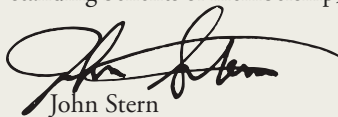
FROM THE CHAIR

PC

No, not politically correct! But Programs and Collections! After our staff, two of the most important components of the Filson are its programs and its collections.

First, let's talk about programs. The Filson offers an amazing variety of programs and special events, all of which appeal to a broad swath of interests. They feature nationally recognized speakers in the Gertrude Polk Brown lecture series as well as extremely knowledgeable and entertaining speakers throughout the year. And after a long time of Covid-induced Zoom presentations, we're back with some in-person programs, although they can still be "zoomed" or viewed afterwards via our website, filsonhistorical.org. Notable upcoming special events include the 27th Annual House Tour featuring our Ferguson Mansion on September 23 (both in-person and virtual), the two-day conference "1946 Reconsidered: The Ohio Valley in the Post-World War II Era" on October 22–23 and the Filson Sporting Clay Classic on October 29. Hats-off to Julie Scoskie James and Scott Scarboro, two of several who make these things happen along with special thanks to Anita Streeter and John David Myles for their work on the 27th Annual House Tour.

Second, how about our collections! Sometimes called the reason for the cornerstone of the Filson, these date back to our very beginning in 1884 when Reuben Durrett founded the organization and it was named in honor of John Filson, Kentucky's first historian. Our collections contain thousands of manuscripts, photos, prints, portraits, diaries, letters, scrapbooks, maps, books, architectural plans, films, textiles, sculpture and other historical artifacts, to list a few. While rotating exhibits showcase a small percentage, much more is available on-line or in-person. This collection is continuously expanding as individuals donate their family artifacts to make them available to the public in a safe, controlled environment. If you feel compelled to do likewise, email research@filsonhistorical.org or call 502-635-5083. Patrick Lewis, Jim Holmberg and Jennie Cole are three of many who help make collections the heart of the Filson. Do make sure you take advantage of the special access you have to the Filson's programs and collections as a member! If you're not a member, these are just two of many outstanding benefits of membership, so join now. THINK PC!



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The Filson

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OUR MISSION:

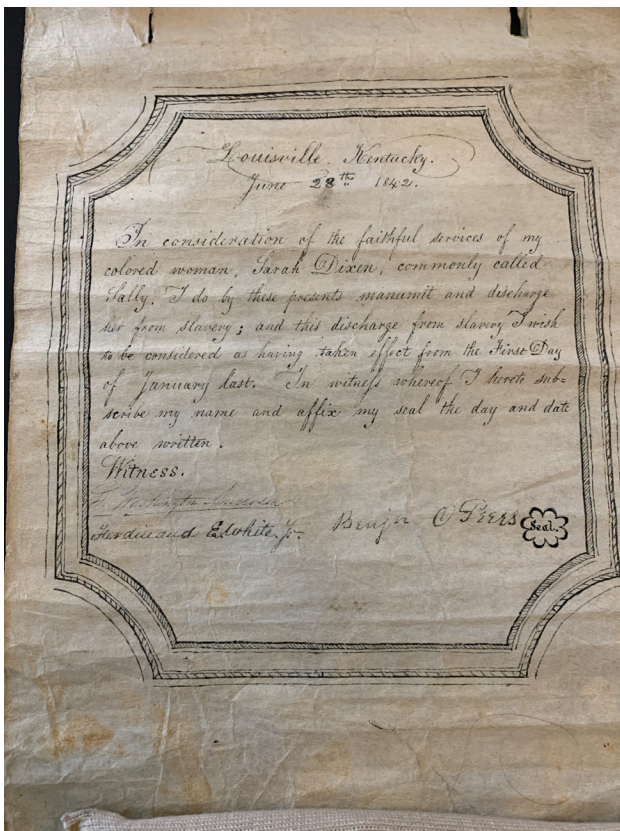
To collect, preserve, and
tell the significant stories
of Kentucky and Ohio
Valley history and culture.

Recent Acquisitions



The Collections staff at the Filson continued to meet twice a month over the summer to review potential donations as well as materials up for sale and auction. Please see a sampling of what we've been able to bring in below!

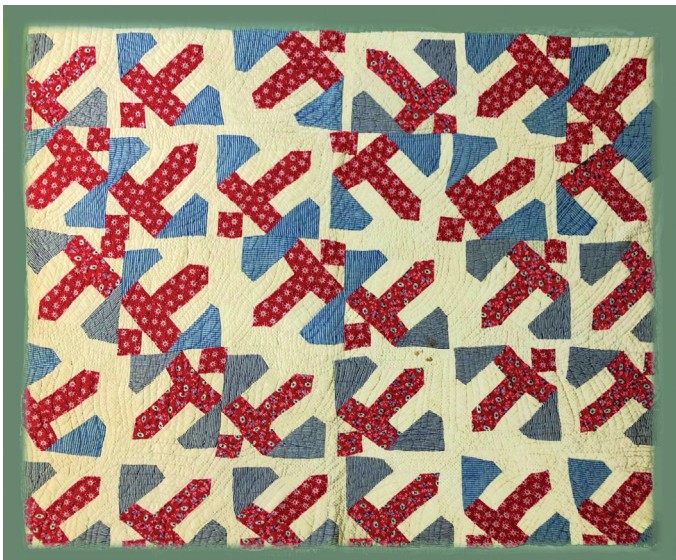
- ◀ **The Farmers' Display Shelter at the "New" Haymarket from the records of George Angelo, a developer involved in urban renewal projects.** The Haymarket was an outdoor farmers' market that had closed in 1962 due to I-65 construction and competition from chain grocery stores. This drawing is part of a larger donation of architectural plans and manuscripts, the George and Anna Angelo Haymarket Collection, about the Haymarket in the late 1960s, documenting efforts to revitalize the eastern section of downtown. (Donated by Evan George)



Manumission documents of Clarke Coleman and Sarah "Sally" Dixon. Clarke was freed in 1837 in Lexington from enslavement by Presbyterian minister and political thinker, Robert J. Breckinridge. Clarke married Sarah in the same year of her emancipation in Louisville in 1842. The two moved across the river to Clark County, Indiana, by 1850 and remained there until at least 1870. (Donated by Michael Williams)



Letters written by U.S. 320th Infantry Regiment soldier Charles Robert "Red" Schambach to his wife Alma "Sis" Wilhelm Schambach while he served in the Army during World War II with a photo of the couple. Schambach served in Europe and returned home safely. These forty-six letters, receipts, photos, and more enhance our documentation of Ohio Valley soldiers' and families' experiences during the second World War. (Donated by Bonnie Heaton)



Anchors Aweigh quilt, ca. 1940, by Fannie Greenwade, an African American quiltmaker from Cadiz, Trigg County, Kentucky. This is one of 3 quilts that descended to Fannie's granddaughter Ethel Clemmons (1917–2006) and are a partial gift/purchase from Teresa Klassen. The quilts are accompanied by extensive oral histories of Ethel that describe her family's day-to-day life and the importance of quilting in their household. The Filson hopes to acquire funding for transcription of the tapes, additional research, and stabilizing conservation for future travel and exhibition. (Donated by Teresa Klassen/Historic Acquisitions Fund Purchase)



Portrait of Juliana Cummings, 1965, by Mary Ann Currier (1927–2017). The Filson recently acquired a portion of Mary Ann Currier's collection including manuscripts, portraits, life drawings, still-life paintings, and photographs documenting her career and the Louisville School of Art. (Donated by Anne Currier)



Receipt, 24 January 1846, from Iron Eagle Foundry of Cincinnati, Ohio, to Thomas McGrain of Meadows and McGrain in Louisville. Meadows and McGrain also operated an iron foundry, for which the Filson has records dating from 1843–1850. (Donated by Stephen Anshutz)



Illustrations for Stewart's Department Store, ca. 1947, by Mary Ann Currier. Currier's important research collection was accompanied by a group of circa 1947 illustrations Mary Ann made when she worked for Stewart's Department Store. (Donated by Anne Currier, Nancy Currier, and Frances Currier Lewis)

Browsing in our Archives

Recently Cataloged

New Jewish Collections at the Filson

BY ABIGAIL GLOGOWER, CURATOR OF JEWISH COLLECTIONS; LYNN POHL, COLLECTIONS CATALOGER;
AND ANDI ELLINGTON, COLLECTIONS INTERN

Since 2017, the Filson has expanded efforts to document, preserve, and study the history of Jewish life and experience in Louisville and the Ohio Valley region. Collections comprising Jewish individual, family, business, and organizational history can be explored on the Filson's Collections webpage: filsonhistorical.org/Collections/Jewish-Collections. Like all collections that come to the Filson, these new acquisitions undergo extensive processing work to make the materials organized, well housed, documented, and cataloged. This investment of labor ensures the information that collections contain can be accessed by researchers for generations to come. We are delighted to share here two acquisitions from 2018 and 2019 that, thanks to almost 150 hours of staff and intern time, are now fully cataloged and ready for public access.

Jewish Hospital Marketing Photographs and Scrapbook Collections

From its founding as a modest thirty-two-bed hospital in 1905 through the decades of specialization after its move to downtown Louisville in 1955, Jewish Hospital grew from a charitable institution for Jewish immigrants into a major regional medical center. The 1980s launched another transitional era—one of corporate reorganization and ongoing innovation—that led up to Jewish Hospital becoming the site of the nation's first four hand transplants in 1999 and the early 2000s.

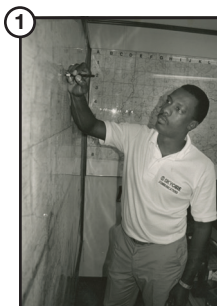
A donation of photographs and scrapbooks from the Jewish Hospital marketing department uniquely documents this latter period of the institution's 100+ year history.



A view of the downtown campus of Jewish Hospital, including the Rudd Heart and Lung Center, ca. 1995 (Jewish Hospital Marketing Photograph Collection, folder 2, 019PC58).



A drawing depicting the “sky wars” between the competing air ambulance services of Jewish Hospital and University Hospital, ca. 1985 (Jewish Hospital SkyCare Scrapbook, vol. 2)



1 A member of the communications team for the helicopter ambulance service Jewish Hospital SkyCare, ca. 1985 (Jewish Hospital Marketing Photograph Collection, folder 11, 019PC58).



2 The opening of Independence Square at Southern Indiana Rehabilitation Hospital in New Albany, ca. 1990s (Jewish Hospital Marketing Photograph Collection, folder 14, 019PC58).

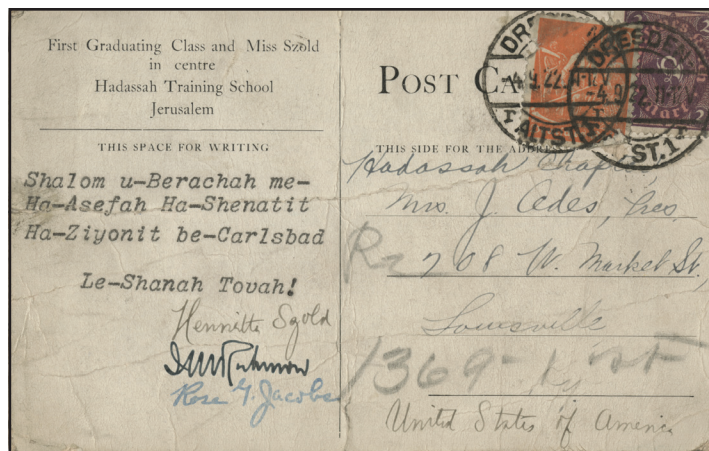


3 Just ten weeks after becoming the recipient of the first hand transplant in the United States at Jewish Hospital, Matthew Scott throws out the first pitch at the Philadelphia Phillies home opener in April 1999 (Jewish Hospital Marketing Photograph Collection, folder 17, 019PC58).

In the 1980s, Jewish Hospital became part of JH Systems, later renamed Jewish Hospital HealthCare Services (JHHS). By 1995, JHHS had expanded to include a regional network of outpatient facilities and twelve hospitals in Kentucky and southern Indiana.

This collection depicts the facilities that became part of JHHS, such as the helicopter ambulance service SkyCare, the Rudd Heart and Lung Center, the Amelia Brown

Frazier Rehabilitation Center, and the Southern Indiana Rehabilitation Hospital in New Albany. Just as important, the photographs and scrapbooks document the many people—board members, physicians, nurses, and other staff—who were part of Jewish Hospital's growing system of care. Also notable are photographs of the patients who received the first hand transplants and the first AbioCor artificial heart transplants in the United States



1921 Rosh Hashanah (Jewish New Year) photo postcard featuring the first graduating class of the Hadassah nurses training school of Jerusalem from Hadassah founder Henrietta Szold to Mrs. Jacob (Bettie) Ades, Founding President of the Louisville Chapter of Hadassah (Louisville Chapter of Hadassah Records BJ H 125/Folder 20)



◀ Hadassah News Bulletin, 1943. (Louisville Chapter of Hadassah Records BJ H 125/Folder 4)

Louisville Hadassah members Mickey Baron (L) and Susan Rostov (R) with actor Herschel Bernardi, featured speaker at the chapter's 60th anniversary celebration at the Macaulay Theatre, October, 1979. (Louisville Chapter of Hadassah Records BJ H 125/Folder 12)



at Jewish Hospital and of the medical teams who carried out these pioneering procedures.

Economic pressures continue to drive health care mergers in the twenty-first century. In 2005, JHHS and Caritas Health Services merged to create Jewish Hospital and St. Mary's HealthCare (JHSMH). JHSMH posters in the Filson's collection provide a mission statement for the newly formed health care entity recognizing "our Jewish and Catholic beliefs, traditions, and heritage of service." In 2019, seven years after JHSMH merged with Lexington's Saint Joseph Health System to form KentuckyOne Health, UofL Health purchased KentuckyOne's hospital network in Louisville. The purchase marked the end of the ownership of Jewish Hospital by a Jewish nonprofit organization, but a slice of history was retained in the downtown hospital's new name, UofL Health - Jewish Hospital.

Louisville Chapter of Hadassah

Hadassah, the Women's Zionist Organization of America, was founded by Baltimore native Henrietta Szold (1860–1945) in 1912, after a trip to Palestine. There, Szold had witnessed hunger and disease plaguing residents, including a growing population of Jewish refugees from Eastern Europe. Embodying "practical Zionism"—alleviating malnutrition and illness—the earliest Hadassah projects focused on training nurses to work in Palestine. Over the course of the twentieth century, these expanded into building nursing schools and hospitals. Hadassah chapters opened throughout the United States to advocate and fundraise for these initiatives. Inspired by Szold's work to "raise health standards in Palestine and to spread Zionist principles," local Jewish women founded a Louisville chapter in

1919. The group's early efforts consisted of sewing circles that produced clean linens for use in Palestine. Over the century, these grew into "linen showers," fashion-show fundraising events, education initiatives, and speaker engagements.

Spanning the years 1919 through 2004, the Louisville Hadassah Chapter collection documents a century of activities through clippings, meeting minutes, bulletins, invitations, and event photographs. The collection is a valuable resource for researchers interested in healthcare and education, women's philanthropic work, and US-Israel relations.

Sadly, Gita Comer, former Louisville Hadassah chapter president and one of the donors of this collection, passed away in July 2021. We wish she could have seen this cataloging project come to completion.

Do you have questions about Jewish Collections at the Filson? Are you interested in helping support collections cataloging? Curator of Jewish Collections Abby Glogower would love to hear from you. AbbyGlogower@FilsonHistorical.org

Interns



Abi Stephens

American Institute of Architects, Central Kentucky Chapter fellow

I am currently a Ph.D. student in History at the University of Kentucky. My summer internship at the Filson Historical Society has given me valuable experience working with archival collections. As an AIA-CKC fellow, I am assisting Associate Curator Jana Meyer with accessioning the Filson's architectural collections and learning how to process and catalog them. Before this fellowship I had only worked with archival collections as a researcher, so it has been fascinating to view them from the other side. I love the process of exploring collections and considering how to make them most accessible to researchers, who will come to them with their own questions and create something new from the answers.

So far, I have organized the plans for three collections: the Yellowstone Distillery, the Old Taylor Distillery, and the Moosmiller collection. The distilleries are closely intertwined with Kentucky's history, particularly the Old Taylor Distillery, whose founder E. H. Taylor was responsible for several innovations in distilling and helped to pass the Bottle in Bond Act of 1897. Paul E. Moosmiller was a prolific architect who designed buildings in Kentucky and beyond, such as the Henry Clay Hotel of Louisville, and the Daniel Boone Hotel of Charleston, West Virginia. I have particularly enjoyed seeing the beautiful watercolors he painted for many of his designs, which portray his vision of how the buildings would look when complete.



Dorian Cleveland

(Left, University of Kentucky) and

Georgia Coats

(Right, Smith College)

Digital History Interns

Dorian Cleveland and Georgia Coats have been building a new digital database called *Sustaining Slavery*, which will map Ohio Valley businesses that fed, clothed, transported, and processed the products of plantations in Kentucky and down the Mississippi Valley. The project will build an interactive map of slavery-supporting businesses in Louisville, New Albany, Lexington, and Northern Kentucky. "Creating this interactive map with the Filson has entirely opened up my views about historical research using modern tools, I was surprised at how much we have been able to find just from sources that are online!", says Coats. "Curating a digital exhibit was something I never thought I would be able to do, but the Filson made that possible. Digging through city directories, newspapers and classified advertisements allowed me to weave connections that I would never be able to see," says Cleveland. "*Sustaining Slavery* shows us a zoomed-out view of antebellum slavery, focusing on why this institution was so profitable that it led to the nightmarish exploitation of over four million people on the eve of the Civil War," says Patrick Lewis, who is directing the project for the Filson. Look for *Sustaining Slavery* to launch in the fall of 2021.

Current Interns previously mentioned in past issues:

Dona Daugherty – Jana Meyer – AIA-CKC Fellowship
Elizabeth Standridge – Jana Meyer – AIA-CKC Fellowship
Chelsea Giovacchino – Abby Glogower – Mapping Jewish Louisville
Andi Ellington – Abby Glogower – JCA cataloging

Correction: In the Summer 2021 issue of *The Filson*, Chelsea Giovacchino's internship was left out. She is the Jewish Collections Intern from the Commonwealth Center at the University of Louisville.



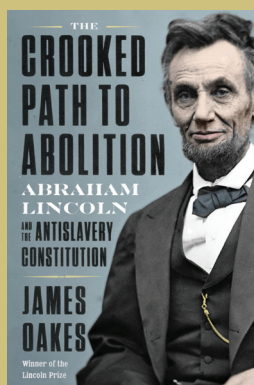
Holiday Gift Memberships

Start planning your holiday gifts early! The Filson offers gift memberships available at any level. Give the gift of history to your family or friends this holiday season. Go online to filsonhistorical.org/get-involved or call us at 502-635-5083 to purchase today!

A certificate will be emailed to you to print and present to the gift recipient.



THE GERTRUDE POLK BROWN LECTURE SERIES



The Crooked Path to Abolition

Abraham Lincoln and the Antislavery Constitution

James Oakes

The long and turning path to the abolition of American slavery has often been attributed to the equivocations and inconsistencies of antislavery leaders, including Lincoln himself. But James Oakes's brilliant history of Lincoln's antislavery strategies

reveals a striking consistency and commitment extending over many years. The linchpin of antislavery for Lincoln was the Constitution of the United States.

Lincoln adopted the antislavery view that the Constitution made freedom the rule in the United States, slavery the exception. Where federal power prevailed, so did freedom. Where state power prevailed, that state determined the status of slavery, and the federal government could not interfere. It would take state action to achieve the final abolition of American slavery. With this understanding, Lincoln and his antislavery allies used every tool available to undermine the institution. Wherever the Constitution empowered direct federal action—in the western territories, in the District of Columbia, over the slave trade—they

intervened. As a congressman in 1849 Lincoln sponsored a bill to abolish slavery in Washington, DC. He reentered politics in 1854 to oppose what he considered the unconstitutional opening of the territories to slavery by the Kansas–Nebraska Act. He attempted to persuade states to abolish slavery by supporting gradual abolition with compensation for slaveholders and the colonization of free Blacks abroad.

President Lincoln took full advantage of the antislavery options opened by the Civil War. Enslaved people who escaped to Union lines were declared free. The Emancipation Proclamation, a military order of the president, undermined slavery across the South. It led to abolition by six slave states, which then joined the coalition to affect what Lincoln called the “King’s cure”: state ratification of the constitutional amendment that in 1865 finally abolished slavery.

James Oakes is one of the foremost Civil War historians and a two-time winner of the Lincoln Prize for his works on the politics of abolition. He teaches at the Graduate Center of the City University of New York.

THE FILSON'S SILENT AUCTION

OCTOBER 18–30

Filson supporters and bourbon lovers have an opportunity to preview, taste, and buy a 100 proof Filson signature label Old Forester Single Barrel bourbon whisky. **The barrel was selected by Master Taster Jackie Zykan, members of the Brown family spanning three different generations, and leadership members of The Filson Historical Society.**

Other items available for bidding during the Silent Auction:

- Remaining bottles from the “Buy now or Bid Later” Old Forester
- Old Rip Van Winkle, valued \$600–\$1,000
- Weller 12
- Col E.H. Taylor Single Barrel
- Vicky Ash Package (shooting accessories, three leather bound books in cases on shooting, and two shooting lessons with Bobby)
- Day of Golf for 4 people at Victoria National in Evansville, IN
- Matt Evan's Bourbon Tasting at the Ferguson for 10 people with small bites. Gift baskets including two bottles of the special edition Old Forester bourbon whisky and autographed copies of *New York Times* bestselling books

A limited number of special edition Filson Historical Society bottles will be available for purchase for \$100 at the 2021 House Tour on September 23. This is your opportunity to buy now or bid later!



The Eleanor Bingham Miller Photograph Collection

BY HEATHER POTTER | CURATOR OF PHOTOGRAPHS AND PRINTS

In the spring of 2021, Eleanor Bingham Miller donated her collection of Bingham family photographs to the Filson. This extensive collection documents the family and social lives of George Barry Bingham, Sr. (1906–1988), his wife Mary Caperton (1904–1995), and their five children: Robert Worth III (1932–1966), George Barry, Jr. (1933–2006),

Sarah known as “Sallie” Montague (1937–), Jonathan Worth (1942–1964), and Eleanor Miller (1946–). The collection also includes a handful of photographs of Barry’s father Judge Robert Worth and images of Barry and Mary when they were young.

George Barry Bingham, Sr. was born in Louisville, Kentucky on February 10, 1906,

the son of Judge Robert Worth Bingham and Eleanor Miller Bingham. Barry’s father was a successful attorney and was active in civic affairs and politics. In 1918, Judge Bingham purchased *The Courier-Journal* and *Louisville Times* from the Haldeman family. These two major Louisville newspapers established what became the Bingham media legacy.

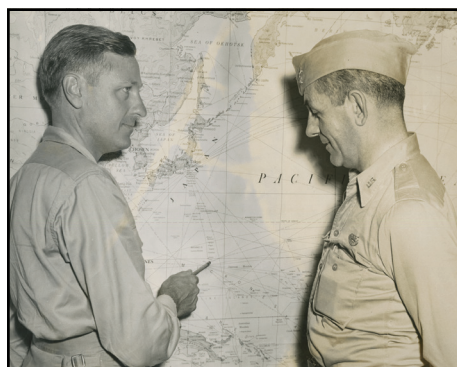
His successor to the media company was his son, Barry Bingham. Barry received his education at the Richmond School in Louisville and the Middlesex School in Concord, Massachusetts. He graduated magna cum laude from Harvard University in 1928,



Barry Sr. and Mary with Worth and Barry Jr. (Leftish on the bottom row) posing with crowd at Mammoth Cave, 1942.



Barry Sr. and Mary standing with Sallie (left), Eleanor (front), and Worth (right).



Barry Sr. during WWII.



Barry Sr. and Mary's wedding photograph, 1931.



Barry Sr. at dinner with Worth, Barry Jr., and Sallie, 1949.



Mary and Jonathan at the beach, Chatham, Massachusetts, 1953.



Mary with Jonathan and Sallie exploring at Mrs. Cooper's woods, undated.



Barry Sr. at the beach with Eleanor, undated.

and shortly afterward joined his father in the newspaper business. Barry started his career with the newspapers as a *Times* police reporter in 1930. In 1931, he married Mary Caperton, a Radcliffe College graduate (1928). Barry continued rising in the family company, progressing to general assignment reporter, Washington correspondent, editorial writer, assistant to the publisher, and then publisher. By 1937, Barry and Mary had three children. During World War II, Barry served in the U.S. Navy in the European Theater. He received numerous decorations including the Bronze Star, Commander of the Order of the British Empire, and Commander of the Legion of Honor.

For the remainder of his career, Barry was actively involved with the newspaper

and media business. Under his leadership, the papers received six Pulitzer Prizes and many other national awards. He moved the company into the television era with the establishment of WHAS-TV and built the Standard Gravure Corporation as printer of the *Courier-Journal* Sunday newspaper magazine. Barry and Mary also were active in the local community, serving on boards and foundations in Louisville and throughout the Commonwealth of Kentucky. Several of the Bingham children also were involved with the paper. In 1986, the Bingham media holdings were split up and sold.

The Eleanor Bingham Miller Photograph Collection documents this important Louisville and 20th century publishing family. From formal portraits to candid snapshots,

the collection tells a more intimate story of the family's life outside of the public eye. The collection includes photographs of beach vacations, a trip to Mammoth Cave, images of the children roaming the grounds of the family estate, photos of Barry reading with the children and the annual theater production put on by the Bingham children for their mother Mary.

This fall, the Filson will begin researching and cataloging the extensive 36 box collection. It is a significant complement to the papers of three generations of Bingham history (Robert, Barry and Mary, and Barry, Jr.) already housed at the Filson. Over the course of the next year, staff will delve into the family history, and process the collection to make it accessible to researchers for the first time.



Mary, Worth, Barry Jr., Sallie, and Eleanor having tea and sitting on the terrace at the family's Melcombe estate, Louisville, ca. 1947-1948.



Barry Sr. at a picnic with Philip, Edie, Sallie, Joan, and Mary Jane at Wolf Pen Mill, fall 1965.



Barry Sr. reading to Barry Jr. and Worth, Chatham, MA, 1941.

Paul Günter's Art Photography

by Heather Potter, Danielle Spalenka, and Abby Briney

In conjunction with the 2021 Louisville Photo Biennial, the Filson Historical Society is proud to present this virtual exhibit, *Paul Günter: Studio Portraiture to Art Photography*.

Immigrating from Hanover, Germany in 1886, Paul Günter (1857–1936) settled in Louisville, KY, establishing himself as a commercial and art photographer. Coming from a family of photographers, one can assume that Günter immigrated to the United States in hopes of opening his own photographic studio. Shortly after arriving to Louisville, Günter was listed as an artist with Stuber and Bro. a prominent photographic studio located at 616 East Chestnut Street. By 1891, he was listed as the successor to Stuber's studio. Günter's work documents three major aspects of his career and life: studio photography, family photography, and art photography.

Günter's art photography truly stands out and is a unique part of his personal photo collection housed at the Filson. In the late 19th and early 20th centuries, there was a significant rise in the popularity and relevance of photography, both as a legitimate art form and as a hobby. When not in the studio as a professional, Günter spent his spare time creating beautiful art photos, which were special enough to him to be developed and bound in books alongside his family albums. As photography became more popular, the conflict between art photographers (as they wanted to be

known) and the wider art world grew. In the struggle to be recognized as real artists, art photographers developed and institutionalized different photographic styles to elevate their "hobby" into fine art. During Günter's career, pictorialism and naturalism were the dominant styles, the goal of which was to create images comparable to fine art paintings. To achieve this, both styles used soft focus and careful tonality, instead of valuing sharp lines and details. The distinction between these two styles, however, was in their intention. Pictorialism intended to convey emotion by choosing traditionally picturesque subjects, while the goal of naturalism was to simply show nature as the eye would normally see it. It was not until the end of Günter's career, around the 1920s, that art photography moved away from pictorialism to straight photography, a style that embraced the modernization of art by emphasizing geometric shapes and the mechanical nature of cameras.

Paul Günter's art photography is, overall, categorized as naturalism. His artistic work is largely beautiful landscapes that make viewers feel as if they could walk right between the trees. He expertly employs a soft focus that mimics the human eye, meaning it focuses clearly on one point while allowing the surrounding objects to blur away ever so slightly, and a careful tonality that reflects the different tones of nature. However, Günter was not satisfied to only create



These photos highlight the differences between pictorialism and naturalism. Though both depict rural landscapes in Kentucky, they each have a different mood and impact on the viewer. The photo to the left [Image 1] shows an expansive landscape from the hilltop, with trees fading into the distance. The view is magnificent, putting the might of nature on display. The photo to the right [Image 2], though just as beautiful, is more intimate in comparison. We are amongst nature; our eyes study the bundle of corn close to us and we are aware of the path before us. Instead of beholding nature, like in the pictorial photo, we have the urge to walk into nature and admire its peaceful beauty.



Photo of African American man in the doorway of a small wooden cabin, ca. 1890–1900.

naturalistic photography; instead, he experimented with both his style and subject. Stylistically, he often experimented with movement in his photos, specifically the sway of trees in the wind and the rush of water in crisp streams. He expanded his subjects to include exquisite Louisville architecture and posed portraits in nature, including portraits of the African American community. His work, though part of a larger style, helps us now to see nature and his community as he did: with unending curiosity and clear admiration.



Unidentified African American woman sitting at spinning wheel with young child playing on the side, undated.



Photo of Günter and two other photographers; they are outside looking at their cameras. The man in the middle has possibly been identified as Theodore Eitel, ca. 1920.



Photo of the exterior of an unidentified house and landscaping, undated.

The Filson Historical Society 2021 Donor Challenge Participants

Thanks to the overwhelming support of our donors (as of July 23), The Filson Historical Society has raised \$123,000 towards the \$150,000 Challenge. Your gifts ensure that the Filson can continue to preserve our history and provide invaluable, historically relevant, and uplifting historical and educational content to our community. Thank you!

Those of you that have not yet made a gift to the Donor Challenge may do so by making a new or increased donation to the annual fund or membership (based on 2020 giving). Please contact Brenna Cundiff, Director of Development, at 502.634.7108 or brenna@filsonhistorical.org with any questions or to confirm your participation in the Challenge.

Thank you to our community and board leaders who created this Challenge, donating to inspire others to increase their giving.

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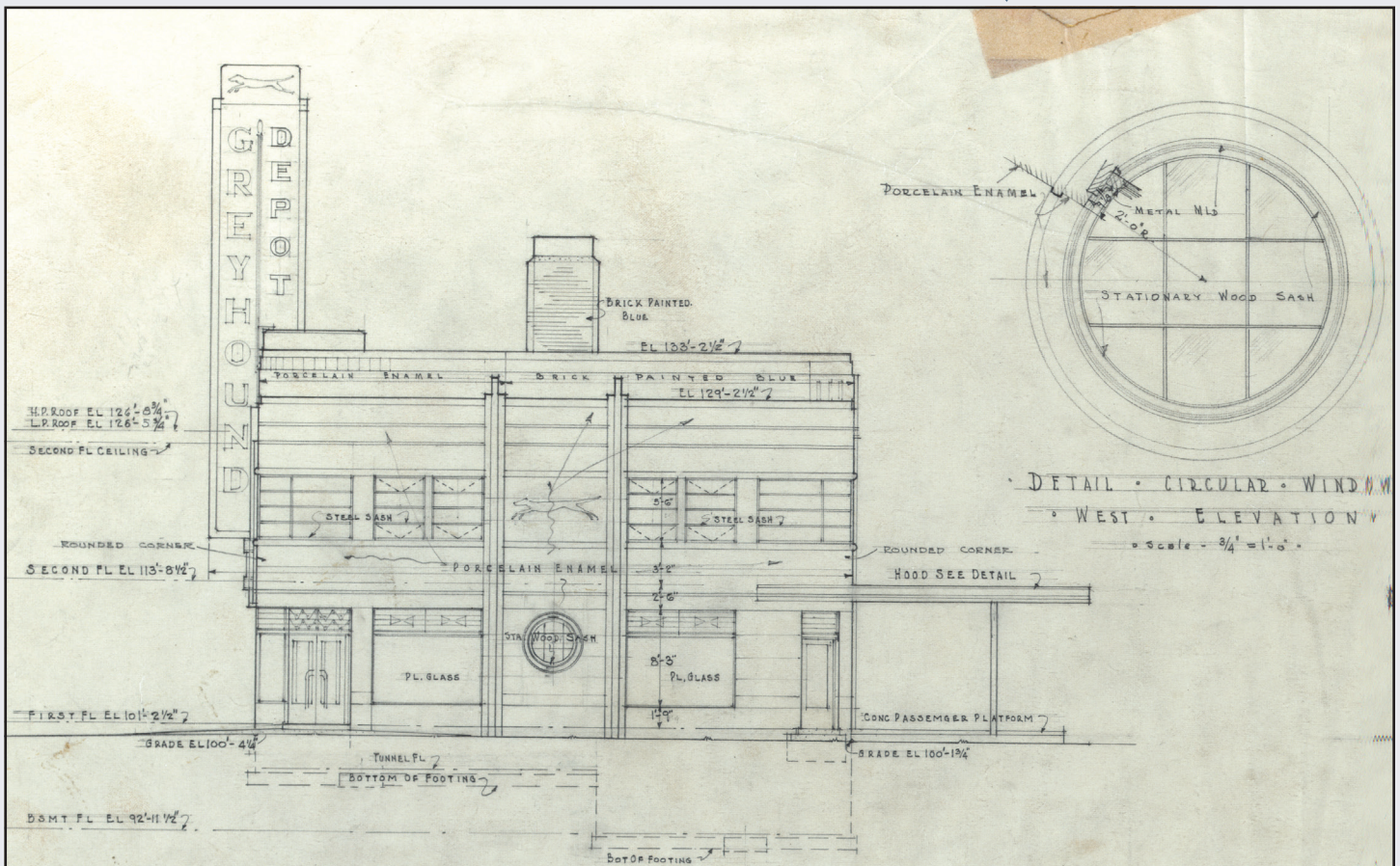
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Feb. 18–Sept. 23, 2022

Bingham Gallery



Greyhound Bus Terminal by W. S. Arrasmith,
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Interview with William (Bill) Petot Volunteer



Jamie Evans: Bill, why don't you tell us about your volunteer work at The Filson?

William (Bill) Petot: Basically, I started volunteering here about six, seven years ago. And my duties were mostly at the front desk answering phones and greeting guests. Later, Kate and Brenna asked me to help them out with new memberships or renewals of memberships. I agreed I would make a few hundred calls on renewals every few months and have been doing that for the last two years to help with renewals rates.

JE: I know you said you've been volunteering here for about six to seven years, but what brought you to The Filson for volunteering? What started all of this for you?

WP: I've always had a love of history. I was a history major in college and never applied that in my work life as such, but when I retired, I wanted to do something in that area. I've always been into genealogy. I've done a lot of research over the years. I knew about the Filson through that resource, working on genealogy often. I really wanted to see if I could assist in any way I could to donate my time to help the Filson.

JE: Who introduced you to the Filson?

WP: Judy Miller first introduced me to the Filson back in the '90's when she was here. She frequently worked with the Discover Louisville Orchestra board on joint events with the Filson. So, I got to know the organization that way too.

JE: How long has your family lived in the area and how did genealogical resources help you in your search?

WP: Well, most parts of my family have been here since the early 1800s. They mostly lived in old Louisville through those years on Sixth Street, Green Street, and Second Street. And so I had a tie in that way too. They also lived in Buechel and Woodbourne Ave. My parents grew up here and then they moved to Campbellsville before I was born while one of my grandmothers stayed here. So, I always was coming back to Louisville.

JE: Where did you get your history degree?

WP: A BA from the University of Kentucky.

JE: What did you do before you became a volunteer at the Filson? And then what are some of the other volunteer experiences that you have around the city?

WP: I retired from BellSouth and AT&T after 37 years in national account sales. I started off my work life with Illinois Bell in Chicago, but I moved here soon after that. I also volunteered here in Louisville during that time and did a lot of charity work. I was the president of Discover Louisville Orchestra and Bunbury Theatre and served on those boards for a few years. I was also on the board of the Cystic Fibrosis Foundation and the Parkinson's Support Center of Kentucky, where

I presided over a successful \$2.5M capital campaign. So, I've always been into giving time to community and to those various worthwhile groups.

JE: If you had any advice or anything you wanted to tell somebody who was interested in volunteering for The Filson, what would you say to them?

WP: Well, I think it's been very rewarding. It's good to see the people that you meet coming in here, their interest and their gratitude of having a place like the Filson that keeps the records of Louisville and the state of Kentucky. The Filson is a major resource for them in their research or just for gathering general information of the history of the area, especially old Louisville.

JE: What has been your favorite part about volunteering at the Filson?

WP: Oh, that's hard to say. The staff here is excellent, and my time and talent here has been appreciated. Meeting the researchers here, and just interacting with the diverse people who came in here is rewarding. I thought it was very enriching to hear their stories and what their interests were in their research.

The Filsonians

May 2021–July 2021



The Thruston Legacy Circle is an honorary society established in 2015 to recognize those who have followed the example of R. C. Ballard Thruston by including the Filson in their estate plans. Since our founding in 1884, the Filson has been privately supported and planned giving is an ideal way to continue that tradition of private support.

If you have made a planned gift to the Filson and have not so advised us, we thank you and ask that you let us know so we can welcome you to the TLC. If you have not made a planned gift but would like more information about doing so, please call our Development Department at (502) 634-7108 or email Brenna Cundiff at brenna@filsonhistorical.org.

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